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And Other Features



The real obstacle to scholarship lies in the magpie quality of most human minds, the inability to exclude from the mind all those alluring topics which daily surround us and beckon for our attention. Halfway through Chateaubriand's *Memoirs From Beyond the Grave* an Australian Test cricket series intervenes, or a general election; a new book appears on the habits of ants or the life of Tiberius; we move to a new house or make a new friend. And we fall back on the old inadequate consolation of the "full life"—inadequate because there is no real reason why scholarship should be incompatible with fullness of life. In fact some kind of special knowledge is needed to make life full. I am about to concentrate with ferocity on the U.S. slump of 1929.

—Philip Toynbee

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Have You Thought of Smithing as a Hobby?

by ANDREW C. BALLANTINE

I had supposed the blacksmith's trade was a lost art until the train stopped "somewhere" in Prince Edward Island, and I heard the clear ringing of metal on metal.

The mixed freight consisted of some twenty box cars, flat cars, refrigerator cars and the half of a passenger coach that was not needed for express parcels. About an eighth of that half was taken up by an enormous beehive stove that would have left room for four more passengers if anyone had remembered to take it out now that the outdoor temperature was over eighty. But perhaps they didn't need more room, for I was the only paying customer from Summerside to Charlottetown.

"How long do we stop here?" I asked the trainman who was leaning against the side of the coach beneath my window. He looked up lazily and simply shrugged.

"Half an hour?" I suggested.

"Gosh, no!"

"Not that much?"

"Gosh, no! Maybe an hour. Maybe 'n hour 'na haf."

A moment later I stepped from the train.

"Engineer'll blow his whistle when we're ready," my friend the trainman volunteered. "No beer parlors on the Island," he called after me as I was setting my course in the direction of the clanging anvil.

I hadn't expected to learn the trade in "maybe 'n hour 'n haf", nor did I. But it occurred to me that blacksmithing could be an interesting avocation for a sufficiently muscular male hobbyist.

Easy to Help

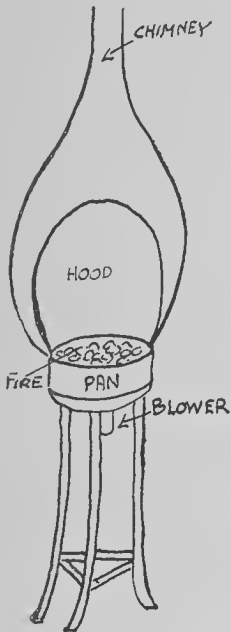
Archie MacEachern, the smith, turned out to be a genial Islander, descendant of a long line of blacksmiths, who seemed to approve of my curiosity about his art and was glad to impart some of its secrets. I would happily have let the mixed freight go on its way without me except that I shrank from the thought of the red tape I would have to untangle to recover my brief case.

He explained to me that the important thing is the fire which, I gathered, has to be nursed like a delicate child. The metal must be heated exactly to the color required for the job in hand and kept there—at white heat, cherry red, or whatever the job calls for. The

nature of the metal also has to be considered; wrought iron, for example, is best worked, he told me, at light cherry red heat. It is important, too, that the metal is heated evenly throughout; if a thin section, for example, reaches the required color sooner than a thicker section it can cause trouble unless a corrective is applied. This usually consists of immersing the whole in an oil bath before heating; Mr. MacEachern assured me the part that heated more slowly would not be materially affected by this immersion. And throughout it all—WATCH THAT FIRE!

Starts Fire

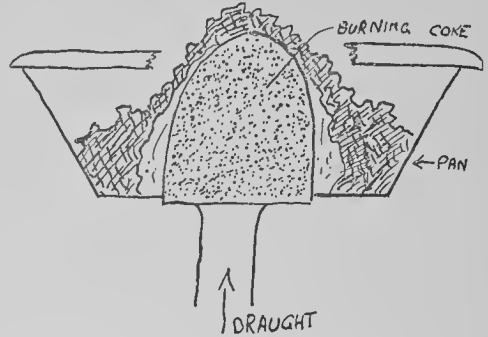
In a spare forge (like Figure 1) Mr. MacEachern showed me how the smith starts his fire.



Having assured himself that the pan is clean, he piles paper for a center core and surrounds it by kindling. Around the edges of the pan he puts coke, ready to be raked into place when the kindling is well alight. As the paper burns away and the kindling becomes heated some of the coke is pushed into the blaze. When this

is burning freely the smith pushes on some more and then some more and some more and then some more to produce a central cone of fire.

The smith is a leisurely worker. He has to be, for he must conserve his strength if he is to do the 12-hour day which, Mr. MacEachern told me, is more usual than not. Therefore the smith works in easy, regular rhythm,



resting after every few strokes of the hammer by letting it bounce or vibrate a few times on the anvil.

But that is not all. The heating of the metal and its hammering into shape cannot be hurried. Whether it is bending, flattening, rounding, tapering or whatsoever no operation is ever completed in one heating.

Bends Are Many

Smithing operations are many — bending, tapering and twisting to mention some. A bend may be curved or angular; a curved bend is achieved by laying the cherry-red hot bar on the nose of the anvil and applying blows of the hammer where needed, reheating the metal as required. A sharp angle is made similarly, but by bending the bar over the edge of the anvil instead of over the nose.

Although smithing is associated in most of our minds with the shoeing of horses, Mr. MacEachern told me that nowadays this is the least of his work. The amateur blacksmith is more likely to find an outlet for his enthusiasm in the making of "antique" furnishings

and fixtures—trivets, hinges, latches, andirons etc. Small chisels are used for this work, to cut the design. The plate is then heated, a section at a time, and the cuts filed trim. Completed hinges are finally rivetted into place. Cutting is usually done on the anvil while the metal is at cherry-red heat or less.

Tapering is done by placing the iron over the nose of the anvil and drawing it along, at the same time hammering more blows at the beginning of the taper than at the end. Ornamental ironwork frequently calls for twisting (Figure 3). This is done by heating only the centre of the iron bar by laying it across the pan and piling coke around the middle. When the centre is heated one of the cold ends is gripped in a vise and the bar twisted with a monkey wrench from the other end.

Punching Holes

The making of such flatware as hinges usually involves the punching of holes. This is done by bringing the iron to white heat, putting it flat on the anvil and striking it with the point of the punch which bores a hole about half way through the metal. The latter is then turned over so that this hole is exactly over the pritchell hole. (See Figure 4.) The hole is now completed with the punch in the same way.

When the whistle blew I thanked Mr. MacEachern and made a bolt—

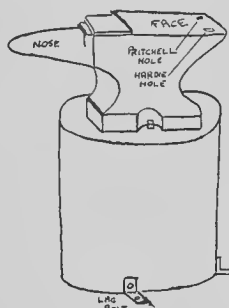
excuse me, no pun intended—a bolt for the train. All the way back to Charlottetown I thought about blacksmithing. I began to realize it was not only an ancient but a fine art, and I could see how even a few hours of that sort of thing ought to be a sure-fire cure for insomnia. Even as a hobby it will burn up a whole lot more energy than stamp collecting or keeping tame mice.

Small Outlay

For those who feel the urge to start a blacksmith shop in the basement or the garage it may be interesting to know that the initial outlay is not large. A pan forge like that in Figure 1 costs some \$25 or \$30, a 75- to 100-pound anvil from \$35 to \$50. The necessary tools (flattener, set hammer, sledge hammer, a vice, a monkey wrench and a set of tongs to start with) will come to about \$40. These are "new" prices, but some real bargains might be picked up at, say, a farm auction sale.

To keep the forge from "creeping" when the blower is operated it will be advisable to anchor it in some way—bolting it to the floor if the shop is in a basement. The anvil will have to be mounted on a wooden block of height suitable for the worker; this also is best bolted to the concrete or sunk a couple of feet into a dirt floor.

Of course, none of the foregoing is intended to be a complete course in how-to-do-it but simply a how-it's-done piece, in the belief that it may spark an idea in some leisuretime occupation seeking mind. If there is anything that is not clear or if the reader has any questions to ask—Sorry! He'll have to see Mr. MacEachern, and I don't remember the name of the place. I don't think I ever knew it.



First Librarian Course

Candidates Are Chosen

Twenty library custodians from various centres in Alberta have undertaken a six-month in-service correspondence course in library management. First of its kind in Alberta, the course is sponsored by the Cultural Activities Branch (Libraries Division) of the Alberta Provincial Secretary's Department.

The training program is designed to acquaint custodians with the basic elements of library service. Emphasis will be placed on the responsibility of the custodian to build and maintain a book stock that reflects and fulfills the needs of the community, and puts to best use the money designated by library boards for books.

Sections in the correspondence course deal with cataloguing and classifying, book selection, making the library more functional, the Libraries Act and library administration, public relations, library evaluation, and children's work.

A three-day seminar and examination will be held at the University of Alberta at the conclusion of the course in April.

Enrolment includes: Mrs. R. I. Baker, Coaldale; Mrs. A. M. Best, Brooks; Mrs. Ellen Brattland, Grande Prairie; M. W. Cole, Smith; Mrs. Helen Douglas, Granum; Mrs. Muriel Dunlap, Stettler; Mrs. Thelma Fanning, Nanton; Mrs. Clara Garrison, Fairview; Mrs. Phyllis Graham, Ralston; Mrs. Eileen Harris, Beaverlodge; Mrs. Jean McCall, Seba Beach; Mrs. Eileen Manuel, Edson; Mrs. E. F. Marken, Camrose; Mrs. Eudora Oler, Stirling; H. P. Raymont, Westlock; Mrs. A. G. Saxby, Vulcan; Mrs. C. W. Street, Olds; W. M. Sutherland, Barrhead; Mrs. Evelyn Volstad, Claresholm, and Mr. C. B. Williams, Redwater.

MUSIC TEACHER WANTED:

For Manning, Alberta (Peace River District). Pupils to be drawn from approximately 500 children living in the Manning area. Rent free, fully furnished home and studio provided. For further particulars apply to:

D. J. PETERKIN,
Supervisor of Music,
Cultural Activities Branch,
Department of Economic Affairs
Room 425,
Legislative Building,
EDMONTON.



The new curtain proscenium of the present Studio Theatre of the University of Alberta, showing portion of the stage and auditorium.

**Build a Stage That Is
Not Designed for
Chair Storage**

Serving None by Serving All

by **GORDON PEACOCK**

Several times a year we receive the same plea for help from teachers of drama, school boards, and directors "—we have a new school, (or community centre) and the stage is impossible to use with any degree of satisfaction". All over the west these 'stage boxes' are being erected. I say 'stage box' rather than stage or theatre, because that is just what it is, a box

placed at one end of a gymnasium, or a combination gymnasium—auditorium.

In the province of Alberta, in the past ten years scores of new schools and community centres have been built, and included in the majority of these are multipurpose rooms, meant to serve as a gymnasium, a dance

floor, an assembly hall, and a theatre. The concession made to theatrical performance and teaching of drama is usually a rectangle box with a hole in one side which also serves as a classroom, audio-visual aids room, a storage space for auditorium chairs,—a general purpose stage which serves none by serving all.

We will admit that budget requirements often make it impossible for most communities to build separate auditoriums with sloping floors and expensive stages. However, the planners of these buildings have spent little thought in planning the stage and its relation to the audience area. It would seem reasonable that planners should visualize that maximum flexibility is needed in such stage designs. What has happened is that most planners have given the school and community a rigid, inflexible, concrete box with a peephole at one end, grossly unsuited for almost every type of performance attempted in it.

Started in 1618

The inception of the proscenium arch stage dates from 1618, and by the early twentieth century was firmly crystallized into the design of our theatres. In drama and musical productions today there is a definite movement toward a much more flexible style of staging, and flexibility is needed in our multifunction buildings which must serve so many different types of productions. What has happened in western Canada is that the majority of planners are rendering in lasting concrete and brick, the stage of fifty years ago, a stage which is already outmoded, a stage pretending to be general purpose.

A study of new stages build in schools and communities reveals the following main defects:

(1) Poor acoustic treatment: many buildings have no absorbent or reflective material, resulting in auditoriums that echo or absorb too much sound. One such new multipurpose school auditorium seats 1,000 persons, and remains vacant most of the year, for it has a three second echo!—This, in a large town that has no other adequate auditorium space.

(2) The use of expensive and useless materials in stage construction: we have continually found hardwood flooring used throughout, expensive panelling which can be ruined if scenery is used, electrically operated folding-door type front curtains.

No Extra Space

(3) Lack of offstage space: so frequently one finds tiny rooms adjacent to the stage which must also serve as athletic equipment storerooms, janitor's closets, scenery storage and dressing rooms. These rooms rarely have proper lighting, water supply, or mirrors, although quite frequently elaborate dressing rooms and lavatories are found at the other end of the auditorium for the use of gym classes.

(4) The use of cement block construction: four stages visited in Alberta were completely enclosed with cement blocks with no wood available for hanging curtains, lights, or scenery.

(5) Inadequate, or improperly placed lighting: often expensive dimmer lighting boards are set up without adequate outlets for spotlights. Expensive lights used for display purposes are frequently installed, costing

much more than good stage lights. One new stage, completed last year, has half the light controls on stage left, the remainder on stage right, with one major control in a locked room in the basement.

(6) Inflexibility of arrangement; complete disregard of the factors involved in adequate design for a multi-form arrangement which is so necessary as a solution to the school and community problem, where a general-purpose auditorium is essential.

There are several buildings that are exceptions to the above: the school auditorium in Dawson Creek B.C.; the excellent gymnasium-auditorium in Concordia College in Edmonton; and Victoria Composite auditorium in Edmonton.

Easy to Change

I have been dealing with the new building. For the many burdened with an antiquated plant erected decades ago, I suggest that they investigate the possibilities of inexpensive renovation. Temporary risers for seating, platforms to increase stage size, portable lighting units, folding proscenium screen for more flexibility— all these are possible at little cost.

The temporary Studio Theatre at the University of Alberta was created out of the old Education Building Auditorium at a cost of \$3,000.00. The renovations included: a new forestage, a curtained proscenium arch with permanent proscenium doors and balconies, an additional dressing room, two offices, and a box office. What was once a small stage rarely used for performances has now become a working theatre plant, tailored to the specific teaching and production needs of the Studio Theatre and Drama Division.

The main purpose of this article has been to stimulate the thinking of the stage planner who wishes to design an efficient arrangement for all the activities planned in his building.

Following is a list of selected readings:

SUGGESTED READINGS

- Albright, H. D. William P. Halstead, and Lee Mitchell. *Principles of Theatre Art*. New York: Houghton Mifflin Company, 1955, Section III deals extensively with the forms and aesthetics of stage arrangements.
- Bel Geddes, Norman, Edward C. Cole, Arch Lauterer, Serge Chermaveff, and Stanley McCandless. "Theatre Planning: A Symposium," *Educational Theatre Journal*, Vol. II, No. 1 (March 1950), 1-7. A wide range of controversial and stimulating ideas.
- Bell, Stanley, Norman Marshall, and Richard Southern. *Essentials of Stage Planning*. London: Frederick Muller, 1949.
- Burris-Meyer, Harold and Edward C. Cole. *Theatres and Auditoriums*. New York: Reinhold, 1949.
- Cole, Wendell. "Some Contemporary Trends in Theatre Architecture," *Educational Theatre Journal*, Vol. VII, No. 1 (March 1955), 16-21. The author has travelled widely and is an authority on contemporary influences.
- Gassner, John. *Producing the Play*. New York: Dryden Press. Revised Edition 1953. Pp. 542-600, "Arena Production," by Kelly Yeaton.
- Gates, Larry. "Equity Employment Extension Efforts." *Blueprint for Summer Theatre*. New York: John Richard Press, 1954 Supplement, 26-32, 34. This article covers the technical steps in planning the Philadelphia arena theatre, the Playhouse-in-the-Park.
- Greenberg, Edward M. and Joel E. Rubin. "Production Aspects of the Music Circus," *Educational Theatre Journal*, Vol. IV, No. 1 (March 1952), 26-32. Technical information for the larger arena.
- Hoak, Eugene Q. "Design in Arena Staging," *Blueprint for Summer Theatre*. New York: John Richard Press, 1954 Supplement, 55-58.
- Jones, Margo. *Theatre-in-the-Round*. New York: Rinehart & Co., 1951.
- Macgowan, Kenneth, and William Melnitz. *The Living Stage*. New York: Prentice-Hall, Inc., 1955. Chapter 15 reviews contemporary trends in staging.
- Robinson, Horace W. "An Approach to Theatre Planning," *Educational Theatre Journal*, Vol. I, No. 2 (December 1949), 96-99.
- Robinson, Marion Parsons. "Don'ts for Theatre Builders." *Educational Theatre Journal*, Vol. III, No. 3 (October 1951), 249-254. A provocative article written after a survey among educational producers.
- Rubin, Joel E. "Lighting for the Arena Theatre," *Blueprint for Summer Theatre*. New York: John Richard Press, 1954 Supplement, 59-65.
- Rubin, Joel E., and Leland H. Watson. *Theatrical Lighting Practice*. New York: Theatre Arts Books, 1954. In the course of lighting discussions, a great many references to architectural forms are encountered.
- Souriau, Etienne. "The Cube and the Sphere," *Educational Theatre Journal*, Vol. IV, No. 1 (March 1952), 11-18. This article deals with the general aesthetic of proscenium and arena.
- Wilfred, Thomas. "The Designer Enters the Ring." *Playboys Magazine*, Vol. 31, No. 2 (November 1953), 28-9, cover.
- Wilfred Thomas. "The Projected Setting," *Educational Theatre Journal*, Vol VI, No. 2 (May 1954) 136-144.



Bands As a Leisure Activity For Adults and Children

There is possibly no more worthwhile leisure activity for adult or child than active playing membership in a community band. At most, bands participate in the creation of an art form which can express the spirit and innermost emotion of a civilized and articulate people. The least they can do is to inculcate and promote civic and community enterprise which, after all, is an extension of the family unit, the basis of a strong and virile nation.

Many people feel that the playing of a musical instrument requires a special talent, an inherent intelligence almost to the order of genius! How many times do we hear the apology that "Our children are not at all musical." The fact is, given reasonable physical capability, the vast majority of people are capable of playing some

kind of musical instrument. In the encouragement of this activity we are not looking for the embryo professional—he or she will find a way to learn and gain the experience necessary.

It is the child or adult who, as yet inarticulate and unable to express the emotions which are natural to music, needs and should have the chance to express himself. The beauty and advantage of band activities is that the beginner has the opportunity to enjoy his hobby in co-operation with, not in competition with, his friends! Is this not a wonderful characteristic of musical activities, that even the "drones" are of use? A band of soloists is not of much value!

Encouraged and well taught children find music a natural means of ex-

pression. Mind you, the majority of them need some discipline in this matter. All children are born lazy in matters which require a little work. It is the unusual child who has naturally the powers of concentration required to master most musical instruments. Most other children need a little pushing, but no more than it takes a child to learn to behave; to be punctual; to learn to live with others. This last is the real "selling point" of bands. In such activities he learns to live with others; to co-operate; to be part of a family and community. Let there be no doubt about it, the child who cannot learn to play an instrument is definitely an odd-ball.

Bands As Reward

It should be emphasized that a talented child's general academic training should not be allowed to suffer on account of a pre-occupation with band. The latter, for most children, should be rated as a training for a fuller life, but not a basic necessity. Membership of a band should only be permitted as a reward for adequate standard in the basics of schooling and children should be encouraged to look upon it as such.

The writer has been amazed by the musical quality of bands whose average age has been less than 15 years. As a result of fine training and good leadership these bands have produced music of a standard and maturity far beyond what one might expect. Playing within the limits of their capabilities, bands of juniors have often sounded the equal of adult combinations.

Most Are Adult

The majority of bands in Alberta at the moment are adult. The author con-

tinually is being surprised by the organizational strength of most of these. Few receive any official support. Most raise their own money: buy their own instruments, uniforms and music. Many bandmasters are beginning to realize that the future of their band lies in the provision of an adequate training program for young people. Comparatively few schools cater to this enterprise and the community bandmasters and their executives have to take on this work. This is a service which is most valuable to the community but is unfortunately not often appreciated sufficiently. It is rarely paid for. Most bandmasters work voluntarily and in their spare time. Communities should recognize this valuable work and value it accordingly.

One is continually surprised by the variety of people who play in bands. All trades and professions are represented. There seems to be no age limit. Recently the author has come across bands having members over the age of seventy. One of these oldsters had started to play the tuba for the first time only two years ago! Similarly, we met a band with five grandmother members! None of them would pretend to be great players, but what charming people they are and what fun they get out of their hobby. Incidentally the same band had two candidates in the June provincial election.

It will be seen from the above that playing in bands is an activity which is possible for all ages. Star players are welcome but only if they can co-operate with the average and below-average player. There is a place for everyone in the Community Band.



The thrill of doing something new, all by yourself, that you can bring home to show the family, is unmatched for these playground patrons at handicraft activity.

by MRS. KAY BROOK

The Human Touch in Playground Direction

These Suggestions Are Made by Someone Who Cares for Kids

The following are a series of items taken, out of context, from letters sent to Mr. Wade Magrum, City of Edmonton recreation director, by Mrs. Kay Brook. Mrs. Brook served as a playground director in a local playground and is obviously a keen observer sympathetic to the needs of the children.

... Permanent equipment is a futile hope, but I should enjoy very much seeing every swing in our playground melted down and made into horizontal and climbing bars. I feel very strongly about swings. They bear the same relationship to creative play that coloring books do to creative art—that is, swings foster sterility of expression, repression of creativeness, and a passive, unimaginative attitude to play.

... I should like to see at least four sets of "jungle-gym" or horizontal bars sets, or climbing sets. I realize that these items are very expensive. However, effective substitutes can be worked out by using "junk". For example, old concrete sewer pipes, cemented in varying heights, and connected with cemented old steel rods.

... An old car bolted down, all sharp parts removed, and the body painted in abstract designs, would be a mecca for every imaginative boy from seven to twelve.

Tiny children would love some really huge blocks of wood, in various interesting shapes, sanded and painted, that could be hauled around, built, sat on, climbed on, and jumped over. A great, big concrete checkeredboard, with pushable checkers, would probably add to fun and games on a hot day, and I imagine that many a left-over portion of a sack of cement could go into this.

... I am not trying to sell these ideas to you, Mr. Magrum. I hope **you** can sell them to the Recreation Commission. Unfortunately, the playground's customers are not mish-mashy, middle-aged blobs, but very lively and lovely children. They get mighty tired of doing "Oats, Peas, Beans and Barley" and cutting out itty-bitty baskets from old newspapers. These kids come to a playground to PLAY.

Some person may say, "Yes,, put these old cars, and bars, and volleyball nets and what-not all over the park, and it'll look like a city dump." I say, "It won't look like an ornamental park, true enough. It'll look like something which possesses real, living beauty — a Children's Playground. Ornamental parks are in the same category as a sacrosanct living-

room — children's playgrounds are comparable to mother's kitchen. There is no comparison."

... I am going to make a harsh statement, Mr. Magrum. have made it before, and it has not been appreciated. However, I think it is true. It seems to me that quite often Recreation Commissions set up a park (for decoration), connected to a ball diatomid (**for the adult teams**), and just because they feel so big-hearted and generous and civic-minded and because "after all, you gotta keep them kids off the street somehow", they stick on a playground as an afterthought. In my opinion, park space should be used for PLAYgrounds. Then, if the leaders and the children feel generous and big-hearted, we might, on occasion, if the adults behave nicely and don't fight, allow them to use our grounds!

... The most popular art-craft on our playground this year is mask-and-puppet-making from asbestos mixed with stick-fast dry paste. We found that 100 pounds is barely enough. Fred and I got ours for about \$3. from a wholesale roofing firm. It's quite common stuff, and is called "shorts". Even mixed with water, it's nice and



These are what the author calls incentive-lacking playground equipment.



There's lots of energy used by youngsters climbing these monkey-bars.

Rig-adig-jig "if you paid us a million, trillion dollars."

clean. The children made some fabulous masks. Some of the older boys' masks resembled Hindu, Coast-indian, and Eskimo masks. Boys particularly like mask-making. We make the masks one day, leave them in the shack to dry out a little, then paint them the following day.

... Twelve-year-old girls are so helpful, they nearly drive me nuts. I believe that other leaders have discovered this phenomenon. In addition, they have a tendency to get crushes on "teacher", and if two of them are present at the same time, Teacher is loved to pieces, and can't move for her eager and madly jealous little helpers. I've never had more than two at a time, thank heaven.

... If a twelve-year-old boy is the only boy of his age on the playground, and the other children are small folk, this boy has a very good time doing action songs. If one other boy arrives, they sit up on the swing frames and make funny remarks at everybody. If more than two twelve-year-old boys are present, the gang wouldn't join in

... Safety rules: Too arbitrary. Telling a wide-awake eleven-year-old, who is bursting to set challenges for himself that he can't go up the slide backwards, that he can't climb the swing-frames, that he can't stand on his head on the swing-seat and swing, is asking for him to put his considerable powers of ingenuity for torture to work on making the leader's life for the next few hours hell-among-the trees. Of course, children love rules—the more and the more complicated, the happier they are to try and break them. Also, rules make them feel very secure. Then they know someone loves them. However, rules that strangle a dynamic child's own natural urges merely fill him with a gnawing ache to get back at the "old lady" who is squashing him.

... Authority: Ambiguous, Many leaders have had this experience: A child behaves badly. The leader says "Go home and cool off." The child sometimes backed by his parents, says, "You can't make me. This is a public park, and I've a right to stay here as long as I like." Again, "Come, children. Let's all play Flying Dutchmen." Fifteen or twenty agree. Five say in effect, "Naw. I donwanna. I don't hafta do nothin I don wanta here." They don't, either. In my more depressed moments, I have thought of making up a little motto to be given to all leaders at the beginning of the

season. "Please do not consider that you have any rights here at all. Remember, you are merely a superior piece of equipment placed here by the Town for the convenience of the parents and the pleasure of the children. You must not feel hurt if they don't wish to take part in your carefully conceived program. My dear Leader, the children's wishes and whims are paramount on this playground. Remember, they don't have to do anything they don't want to, and it is a public park."

Sadly enough, the children sometimes take advantage of the leaders' shaky status, but actually they hate it. How can they feel secure and happy in a set-up where to quote the famous little rebel in one of the ultra-progressive schools, "they are forced to do exactly as they please."

I suggest that next year, that the playgrounds be closed between the hours of 10 and noon, and 1:30 and 4:40. By this I simply mean that the leader will be supreme. She will have a program (more or less with the children's co-operation and consent), and "I don' wanna's" will either quietly play all by themselves and not be officially part of the playground group at all, or go home. This sounds harsh, but I know leaders who are desperate over the horrible ambiguity of their positions. A friend of children in this Town suggested this move. He bases his argument upon the success of tightly-organized and disciplined groups such as Cubs, Brownies, and Sunday School classes. In these groups, one pays to get in. If one misbehaves, one gets out, pay or not pay.

As far as the under-schoolers are concerned, I strongly suggest that

they be organized along play-school lines, with their own leader apart from the school-age leader. AND THE MOTHERS FORCED TO HELP.

. . . Special Events: Too much stress is laid on these. As far as my children in my playground are concerned (admittedly in a higher-income neighborhood) they get enough and more away from the playground. At the playground they need simple, wholesome, everyday fun. Also, children today are much more sophisticated than we were. I sometimes think that the writers of the various training guides are gauging children's interests by their own simpler standards. Children who are blase about Cinderella's coach turning from a pumpkin (saw it on T.V.) and who confidently expect to hear from the first man on the moon anyday, are inclined to feel a trifle weary when asked to dress up and pretend to be Indians.

. . . There are two gruesome sights on a playground, polemically opposed—the one in which a do-nothing leader sits on her rights and watches the children aimlessly wandering from one piece of apparatus to the other; the other, in which a hearty "Phys-Ed major" (may they all forgive me) type never lets the kids catch their breaths, whirling them from one team game to another. I think that the key-note of a playground program should be "relaxed fun". Other words might be "casual", "keyed down", "take it easy". I'll admit that it is terribly hard to achieve. However, nothing worthwhile was ever accomplished that wasn't, and what is more worthwhile than teaching children of a community how to enjoy themselves, how

to discipline themselves, and how to create? So.

The following little episodes were pure fun. They weren't organized, or even expected. We cancelled a couple of other items to fit these in. I seem to be on the verge of a big brag, but you know and I know that I am still in grade school as far as playground leadership is concerned, and anything I say that may seem to be to my own credit is coincidental only.

One afternoon about three thirty, a young fellow in an excess of high spirits, threw another young chap's coat away up high in a tree. What to do? Forty of us pondered deeply for five minutes. Upon suggestion, I drove my car around to the tree and promptly got stuck in a muddy rut.

The kids tried to push me out. They tied the rope to the bumper and tried to pull me out. Then Lyall climbed on to the hood, and threw the rope over the branch. It hit the jacket and that part of the problem was solved. We finally got my car out by all the kids hauling boards and putting them under the front wheels. All the time, as you can imagine, there were orders and counterorders, self-appointed policemen keeping the little kids back, shoving and heaving, and hauling and shouts of laughter. I had to drive "Genevieve" through the playground so ten boys had to direct me so that I wouldn't hit swing-poles and what-not. The cream of the whole episode, as far as I'm concerned, came a few minutes later. I had re-parked Genevieve, and come back to the playground. Dale, 7, was greeting Brian, also 7, who had just come to the playground. Said Dale, his words tumbling over each other, "Gee, Brian, you

shoulda been here all along. Gee, we had fun. Teacher's car got stuck in the mud, 'n we tried to push it out, 'n we tried to pull it out, and "(long, happy sigh), "GEE, we had FUN." Said Brian disappointedly, "Aw heck, you always have fun when I have to go to town." Boyoboyoboy, we really did have fun at that.

Another morning, several little chaps of about eight introduced me to a frog family living in a hole over by a far corner of the playground. Everybody ceased what they were doing immediately so that we could all meet the frogs, exclaim over them, and see how far they'd jump.

Another morning, a helicopter pilot obligingly hovered down over the playground, and — imagine — he "WAVED". He really did. Now how many other playgrounds have had a whirly-bird pilot wave at them?

Sometimes I would look at these children and feel such a wave of tenderness for them it would almost suffocate me. Their innocent enthusiasm, their gaiety, sparkle and zest for living makes every minute with them a blessing. As far as I'm concerned, nothing is too good for them. That is why I became very angry at the indifferent attitude of some officials who think that "anything" is good enough for the children. I am learning in my later years to be a little more wily in dealing with the brass, but my one motive is as strong now as it used to be when I verbally blasted anyone who sold the children short —Nothing but the best is good enough for the children—the best playground sites, the best buildings, the best equipment, the best leaders with the best training.

Scholarships 1960

The Government of Alberta will offer scholarships for 1960
in the following fields:

Visual Arts

\$1,250

Ranging from \$100 - \$350

Music

\$1,250

Ranging from \$100 - \$500

Drama

\$1,250

Ranging from \$100 - \$500

Recreation

\$1,250

Ranging from \$ 50 - \$500

Handicrafts

\$1,600

Ranging from \$100 - \$250

Librarianship

\$1,250

Ranging from \$250 - \$500



Pertinent information will be issued by:

THE CULTURAL ACTIVITIES BRANCH

Dept. of the Provincial Secretary

Room 425

Early in 1960.



Bands such as this find music in libraries a source of inspiration.

**Musical Food for Thought
Deserves Place on
the Shelves**

Music in Libraries

by HELEN H. SINCLAIR

The growth of interest in "good music" in recent years has been demonstrated by many factors—record sales, sales of Penguin and other pocket scores, concert attendance figures, radio audience ratings for opera and symphonic music and the rapid development of "high-fidelity" as a hobby and a key to music in the home. Libraries can and are, playing an important part in the guidance and encouragement of this new audience for good music. One of the rewarding aspects of the job which a music li-

brarian experiences is in hearing that note of delighted discovery in the voice of some searching borrower who has stumbled unexpectedly, on a particular musical treasure, or indeed stumbled on the music itself since many people still do not expect to find music in a public library.

Three years ago the Canadian Library Association undertook a survey of music development in Canadian libraries—public, university, and radio, and assessed and published the results. The questionnaire sent out to each library requested information of approximate numbers of books on musical literature, the number of musical scores and number of recordings.

Helen Sinclair, member of the Edmonton Public Library Staff from 1954 to 1959, is now retired. She is an arts graduate, 1947, of the University of Saskatchewan, holds degree in Library Science from the University of Toronto, graduate of the Toronto Conservatory of Music and was on staff of the University of British Columbia library 1950-53.

Other questions enquired whether files were maintained of regional music material (such as music by local composers, folk music and collections of local music programmes); and whether the music collection as such was maintained as a separate library with its own quarters, catalogue and staff. When the answers to the questionnaire were tabulated and studied the variations in type and amount of music in Canadian libraries defied a definition of criteria by which such a service could be judged.

Need Association

It was obvious at this point that there was a need for a music libraries association which would provide a meeting ground for discussion of such points as training of music librarians, the procedures of acquiring, processing and servicing of musical materials, the stimulation of public interest through exhibits, offering recommendations to the National Library for the development of its collection of music materials, bibliographical projects of all kinds and affiliation with organizations such as the International Music Libraries Association which would establish this proposed association as the recognized national body representing music libraries in Canada.

Interested librarians working in the field of music librarianship forthwith drafted a constitution and presented it, together with a petition signed by

librarians representing 9 of our 10 provinces to the Canadian Library Association requesting recognition of the Canadian Music Library Association.

Gave Recognition

In June 1956, at its Annual Conference, the Canadian Library Association gave official recognition to the Canadian Music Library Association and welcomed the association as the newest section of the parent organization.

At that time the ideal requirements for a music library were discussed in the light of advances to be made in the development of our music libraries. These requirements include a reference section collecting books, music, manuscripts, facsimiles and microfilm copies of the manuscript treasures of the great European collections; a circulating collection of books, music and records; a collection of early instruments for study and performance; dance archives (since the history of music cannot be dissociated from that of the dance); a film department to collect materials useful in music education; a collection of accoustical instruments; and finally a collection of local and regional material. Canada's expanding musical economy demands this kind of development in library collections and services—as does the development of teaching programmes in academic institutions.

Music in the home is encouraged by easy access to musical scores.



THE FIRST SEMESTER
From September 1st—December 19th, 1959

ADULT COURSES
TIME TABLE
Season: 1959-60

DATE	PLACE	INSTRUCTOR	COURSE	ADDRESS: Where instructor can be contacted
Sept. 1-12	Grande Prairie	Mr. Dexter	CERAMICS	Miss June Dwerlichuk, Box 39, Grande Prairie
Sept. 1-12	Edmonton	Miss Archibald	DESIGN	Arts & Crafts Div., Rm. 424 Legislative Bldg.
Sept. 14-26	Wabamun	Mr. Dexter	CERAMICS	Mrs. C. Hawkins, Home & School Assoc., Wabamun
Sept. 14-26	Bowden	Mrs. Ponech	COPPER	Mrs. W. S. Piche, Bowden
Sept. 14-26	Edmonton	Miss Archibald	DESIGN	Arts & Crafts Div., Room 424 Legislative Bldg.
Sept. 14-26	Grande Prairie	Mr. Metelenbos	WEAVING	Miss June Dwerlichuk, Box 39, Grande Prairie
Sept. 28-Oct. 10	Camrose	Mr. Dexter	CERAMICS	Miss Alice M. Tate, Camrose
Sept. 28-Oct. 10	Bowden	Mrs. Ponech	LEATHER	Mrs. W. S. Piche, Bowden
Sept. 28-Oct. 10	Red Deer	Miss Archibald	DESIGN	Mrs. J. J. Stewart, 5110 - 44 Ave., Red Deer
Oct. 12-24	Gleichen	Mrs. Ponech	LEATHER	Mrs. Amy Kirkwood, Box 301, Gleichen
Oct. 12-24	Hartell	Miss Archibald	DESIGN	Mrs. B. L. Ramsey, Box 12, Hartell
Oct. 12-24	Wetaskiwin	Mr. Dexter	CERAMICS	Mrs. Melvin Ballhorn, Wetaskiwin
Oct. 26-Nov. 7	Blackie	Mr. Metelenbos	WEAVING	Mrs. Helen Sutor, Blackie
Nov. 9-21	Myrnam	Mr. Dexter	CERAMICS	Mrs. L. Tkachuk, Myrnam
Nov. 9-21	Olds	Mrs. Ponech	COPPER	Mrs. Grace E. Teskey, Olds
Nov. 9-21	Wetaskiwin	Miss Archibald	DESIGN	Mrs. Melvin Ballhorn, Wetaskiwin
Nov. 23-Dec. 5	Olds	Mrs. Ponech	LEATHER	Mrs. Grace E. Teskey, Olds
Nov. 23-Dec. 5	Wetaskiwin	Miss Archibald	DESIGN	Mrs. Melvin Ballhorn, Wetaskiwin
Nov. 23-Dec. 5	Okotoks	Mr. Metelenbos	WEAVING	Mrs. J. Patterson, Okotoks

GENERAL INFORMATION ABOUT ARTS AND CRAFTS PROGRAM SEASON: 1959 - 60

Dear Sir/Madam:

Attached you will find our complete Arts and Crafts Program for the coming season 1959-60. We ask that you read this Pro-

gram very carefully, as it will give you detailed information pertaining to all the courses offered. However, we draw your special attention to the following points:

WHAT KIND OF COURSES ARE AVAILABLE?
Basic and Advanced Courses in Design—
—Ceramics—Leather—Copper—Weaving.
For the season 1959-60 **only BASIC**

COURSES will be given.

Advanced Courses will start in the season 1960-61. They are only for students who have already acquired an evaluation record in Basic Design and in one of the Basic Handicraft Courses.

WE ADVISE YOU, BEFORE STARTING ANY CRAFT COURSE, TO TAKE A COURSE IN BASIC DESIGN. SUCH A COURSE WILL HELP YOU VERY MUCH TO CREATE YOUR OWN DESIGN IN THE DIFFERENT CRAFTS.

TO WHOM ARE THESE COURSES AVAILABLE?

To all the people of Alberta, if sponsored by any kind of responsible organization (Community).

HOW MANY STUDENTS ARE REQUIRED FOR EACH COURSE?

A minimum of 8 students and a maximum of 12 students for each Basic Course.

HOW MANY COURSES PER SEASON ARE AVAILABLE TO A COMMUNITY?

A maximum of two different courses. Each course must be taken individually. You **cannot** be taking two courses at one time.

WHAT IS A SEASON?

Design and Handicraft Courses each season are divided into two semesters. The dates of the semesters for the 1959-60 season are as follows:

FIRST SEMESTER From September 1st, 1959 to December 19th, 1959.

SECOND SEMESTER From January 4th, 1960 to June 30th, 1960.

Note: The first semester is completely filled. (See attached timetable.)

For the second semester you can still apply for the Basic Design—Ceramics—Leather—Copper Courses (No weaving).

HOW CAN YOU GET A COURSE?

- a. In a city, town or village, in the Province of Alberta, there must be at least 8 students who will follow the same course.
- b. Appoint a secretary who will be responsible for the activities of this group, and who will be the official correspondent with our Arts and Crafts Division.
- c. Have a suitable classroom, with sufficient space for each student, complete with tables, chairs, blackboard (and chalk), proper lighting and heating.
- d. Before the 1st of December, 1959, you have to send to the Arts and Crafts Division (by your secretary), the application forms, completed by each individual wishing to enroll in a course, together with **one** cheque or money order **to cover all students**. This cheque or money order must be made in favour of the **PROVINCIAL TREASURER**.

WHEN WILL THE COURSES BE HELD?

After receiving, from your secretary, the application forms, together with cheque or money order (covering all students), we will send you a timetable covering the second semester, whereon your dates will be circled in red. You will have plenty of time to arrange the publicity for the course, as stated on Page 3 of our Program.

WHAT IS THE DURATION AND CLASS TIMETABLE OF THE COURSE?

All Basic Courses have a duration of two weeks, and are held daily, **except Saturday**,

from 2:00 to 5:00 p.m. and from 7:00 to 9:00 p.m.

NOTE: The Instructor greatly needs the above mentioned duration to complete his/her whole syllabus, and to enable the student to **get the full benefit of the course**.

The Arts and Crafts Division is unable to organize both an afternoon and an evening course. Such a course would be of too long a duration, as the Instructors have to visit so many communities in one season.

Past experience has proved that all the students (from farm or city) have taken the opportunity of attending this 10 day course for a registration fee of only \$2.00.

WHAT MUST EACH STUDENT PAY?

Each student pays a Registration Fee of \$2.00 for a two week Basic Course.

Basic Instruction materials used for samples are supplied by the Government.

NOTE: Please read carefully the section beginning on Page 3 of the Program, headed "BASIC COURSES FOR ADULTS".

With the help from your friends and neighbours, all your problems in attending the course will surely be solved.

ARTS AND CRAFTS DIVISION

CULTURAL ACTIVITIES BRANCH

DEPARTMENT OF PROVINCIAL SECRETARY

Room 424, Legislative Building

Edmonton, Alberta.